

# CATHOLIC THEATRE

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of  
Catholic Theatre Conference

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## THE FAMILY AND/OR THE THEATRE

Mrs. Lawrence McVinnie  
Rochester, N. Y.

*Those who have participated in community and parish theatricals will knowingly and smilingly nod assent to Mrs. McVinnie's suggestions in this article. Few in the field of Drama who haven't shattered the peace of a whole family by announcing "Rehearsals start next week!" The author has adopted a clever and practical psychology in her approach to the subject.*

The fact that there are several successful theatre families does not mean that it is an easy or even advisable pursuit. If parents are considering this, they must check the requirements very carefully first. In the amateur field the two most important are: a good strong back and a sense of humor. In the professional field: a good strong backing and a sense of humor.

It is much more ideal, of course, to have both husband and wife interested in the theatre, but it is not an impossible thing, even if only one has lost his heart. What makes it impossible, however, more than anything else, is public opinion. The general remarks are, "How can you possibly manage both?" Or, if one complains ever so little about being weary, the response is, "Well — I thought it would be too much for you." The usual attitude that neglect of the family must follow if one becomes involved in a theatre production is not at all true. It is tricky business that's true — and takes more than a little planning.

There are a few (few?) pitfalls. First mistake is not to discuss it with the entire family. When accepting a part in a play it is almost imperative to insure cooperation of all, especially the other parent. The next trick is to consider the whole thing a challenge — to make it a worthwhile thing — a kind of a vacation from the usual pattern of life (to speak with adults on adult subjects and not even mention The Three Bears!).

Then there is the point of pride for all the family, pride in each other. Why shouldn't Father be as

## CONVENTION COMMITTEES IN FULL SWING

Early in June, Convention chairmen and their committees were appointed. Almost from the moment they indicated acceptance, there has been action, and results are shaping a very promising three-day program. Those directing the progress of the Convention are:

### General Chairman

Sister M. Angelita, B.V.M.  
Immaculate Conception Academy  
Davenport, Iowa

### Committee on Arrangements

Chairman: Rev. Robert Johnston, S.J.  
St. Louis University  
St. Louis, Missouri  
Sister Mary Immaculate  
St. Joseph Academy  
Wheeling, West Virginia

### Committee on Exhibits

Chairman: Sister Thomas More, O.P.  
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Madison, Wisconsin  
Sister M. Annella, O.S.B.  
College of St. Scholastica  
Duluth, Minnesota  
Sister M. Felice  
College of St. Teresa  
Kansas City, Missouri  
Sister Patricia Ann  
Nazareth College  
Nazareth, Kentucky  
Rev. Kenneth J. Lukan  
Loras Academy  
Dubuque, Iowa  
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### Committee on Publicity

Chairman: Sister Mary Agnese, S.P.  
Providence Academy  
Clarkesville, Indiana  
Brother Dunstan, C.S.C.  
Notre Dame High School  
Sherman Oaks, California  
Sister M. Charitas, C.S.J.  
Academy of Holy Angels  
Minneapolis, Minnesota

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Sister Mary Helene Probst  
 Incarnate Word College  
 San Antonio, Texas  
 Mrs. Christopher Wyatt  
 New York, N.Y.  
 Frances Carey Bowen  
 Childrens Educational Theatre of Maryland  
 Baltimore, Maryland  
 Sister M. Josephine  
 Parkside Players  
 Chicago, Illinois

#### Committee on Registration

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 Dubuque, Iowa  
 Helen Coyle  
 Mary Manse College  
 Toledo, Ohio  
 Sister M. Michaela  
 St. Boniface High School  
 Cold Spring, Minnesota  
 Sister Joan of Arc, O.P.  
 St. Mary's High School  
 New Haven, Connecticut  
 Sister M. LaVerne, O.S.F.  
 St. Francis College  
 Joliet, Illinois  
 Sister M. Timothy, O.S.B.  
 Stanbrook Hall  
 Duluth, Minnesota

#### Committee on Program

Chairman: Sister M. Angelita, B.V.M.  
 Immaculate Conception Academy  
 Davenport, Iowa  
 Sister Mary Olive, S.P.  
 St. Mary-of-the-Woods College  
 St. Mary-of-the-Woods, Indiana  
 Sister Margaret May, F.S.P.A.  
 DePadua High School  
 Ashland, Wisconsin  
 Sister M. Leola, B.V.M.  
 Chicago, Illinois  
 Brother James Luke  
 St. Mary's College  
 Winona, Minnesota  
 Dr. Ted DeLay  
 Loyola University of Los Angeles  
 Los Angeles, California  
 Joseph F. Rice  
 Immaculate Heart College  
 Los Angeles, California

#### Social Committee

Chairman: Anna Helen Reuter  
 Immaculata High School  
 Chicago, Illinois  
 Laurette Engel  
 St. Gregory High School  
 Chicago, Illinois  
 Gerald Sullivan  
 St. Mel's High School  
 Chicago, Illinois

#### "SEVEN NUNS" ARRIVE!

Seven Nuns at Las Vegas, a farce in two acts was produced by the University Theater and the Department of Speech, University of Notre Dame, July 25, 1954. The cast consists of eight nuns, a priest, a night club owner and three of his entertainers, Peaches, Boots, and Baby. The author, Miss Natalie White, directed the play. Staff assistants were Mr. Wm. J. Elsen, Head, Dept. of Speech and Sister Mary Agnese, S.P., Summer Theatre Consultant. The entire action of the play takes place in the parlor of the convent of Saint Genesius. Time, the present. Cast is made up of 8 nuns and 3 girls.

Reaction to the performance? It was the most widely publicized summer activity of the Notre Dame Co-eds (even surpassing that of swimming). Perhaps some members of the very intelligent audience, made up of Sisters, Brothers, and Priests came to criticize, pass judgment, but in honesty and justice, all admitted that they remained to laugh and enjoy every minute of the performance.

While the play is a farce, the nuns are not farcical characters nor are they characters of saccharine pietistic tendencies, reciting cliches from spiritual reading books of novitiate days. They are rather the ordinary, gracious, efficient American nuns. The play technically is "well made," not carelessly constructed as plays about religion too frequently are. Miss White, an experienced playwright and teacher of playwriting, writes with the integrity of her profession.

To be certain that the play would be accepted by the general public a second performance had to be given with a lay cast. I saw both performances, but chivalry prompts my not stating my preference.

In her preface Miss White has some excellent suggestions for interpretation — in fact, the preface is worth the price of the play, \$1.00. The Genesian Press, Box 184, Notre Dame, Ind. is the publisher.

Sister M. Agnese, S.P.  
 Providence High School  
 Clarksville, Ind.

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Walter Bamberger  
 Loyola Academy  
 Chicago, Illinois  
 Sister Mary Marguerite, R.S.M.  
 Mercy College  
 Detroit, Michigan  
 Sister Margaret Mary, I.H.M.  
 St. Mary's Academy  
 Monroe, Michigan  
 Sister Miriam Joseph  
 St. Mary's College  
 Notre Dame, Indiana  
 Sister M. Susan, S.S.N.D.  
 McDonnell Memorial High School  
 Chippewa Falls, Wisconsin

#### Program Committee

Chairman: Rev. C. Herbst, C.M.  
 St. Thomas Seminary  
 Denver, Colorado

## FESTIVAL NEWS

The 10th Annual Chicago Drama Festival will be held at Loyola Community Theatre on November 26, 27 and 28. The Board of Directors, acting with Loyola Academy which produces and manages the Festival, has been working hard to make this an unusually interesting and profitable event, for it marks a milestone.

The new Board voted into office in late Spring includes Mr. W. Bamberger (Loyola Academy), Brother Leo Hennessey (Leo High School), Mr. J. Porter, S.J. (St. Ignatius High School), Rev. J. Keliher, S.J. (Loyola Academy) and Gerald Sullivan (St. Mel's High School).

The critic Judge for this year will be Natalie White of Notre Dame University.

Program for the three-day event will be:

### FRIDAY, NOVEMBER 26th

- 9:00 Sacred Heart (Chicago)
- 9:45 St. Phillips High School
- 10:30 Madonna High School
- 11:15 Loretto High School (Englewood)
- 1:00 St. Mel's High School  
DR. FAUSTUS  
Director: Gerald Sullivan
- 1:45 St. Benedict High School
- 2:30 Immaculata High School  
GLASS MENAGERIE (Cutting)  
Director: Anna Helen Reuter
- 3:15 Nazareth Academy (LaGrange)
- 4:00 St. Scholastica Academy  
A CUP OF TEA

### SATURDAY, NOVEMBER 27th

- 9:00 St. Elizabeth High School  
GIFT  
Director: Doris Donald
- 9:45 St. Michael's High School  
Director: Mary Beecher
- 10:30 Leo High School  
A NIGHT AT AN INN  
Director: Brother L. Hennessey
- 11:15 Sacred Heart (Lake Forest)  
MURDER IN A NUNNERY  
Director: Mrs. A. Smith
- 1:00 Loyola High School  
Director: Walter Bamberger
- 1:45 Alvernia High School  
THURSDAYS — AT HOME  
Director: Anna Helen Reuter
- 2:30 Providence High School  
THE FARCE OF PIERRE PATELIN  
Director: Therese Marie Cuny
- 3:15 Mallinckrodt High School  
UNDERTOW  
Director: Mrs. P. O'Reilly
- 4:00 Academy of Our Lady (Longwood)  
KINGDOM OF GOD (Act 3)  
Director: Therese Marie Cuny

## SUNDAY, NOVEMBER 28th

- 1:00 Marywood High School  
Director: Mary Gavin
- 2:30 St. Ignatius High School  
MURDER IN THE CATHEDRAL  
Director: T. Porter, S.J.
- 3:15 Trinity High School  
LOST VICTORY  
Director: Barbara Schmidt
- 4:00 St. Gregory High School  
THE COMEDIAN  
Director: Laurette Engel

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The annual Play Festival sponsored by the Texas Region of Catholic Theatre Conference will be held at Incarnate Word College, November 5, 6, and 7. Again students and directors from Catholic High Schools all over Texas will have the pleasure of renewing friendships and exchanging ideas and suggestions for promoting Catholic Action through Catholic Theatre.

In this Marian Year, the Festival's whole theme will be centered around MARY, AS THE LEADING LADY in the Drama of our Everyday Living! The Decoration Committee headed by Maria Conception Moran is designing drawings and symbols to present this idea to the audience.

Some of the most talented College Genesians will produce the original Marian Year First Place Winner — the morality play called TWENTIETH CENTURY by Peggy Sadler, an active alumna member who last year wrote and presented THE MOST IMPORTANT ONE. This year, Peggy will serve as commentator on the selection of plays — showing how each does or does not come up to Catholic Theatre standards.

An experienced actor and director, Mr. Gail Adkins, Director of Radio-TV at the University of Texas will serve as judge, commenting on the acting and directing of the plays.

The 20 Catholic high schools participating are:

- St. Mary's High School, Taylor
- Incarnate Word Academy, Corpus Christi
- Ursuline Academy, Laredo
- Villa Marie High School, Brownsville
- Bishop Byrne High School, Port Arthur
- St. Mary's Academy, Austin
- Our Lady of Victory and Mount Carmel Academy of Fort Worth
- St. Anthony's High, Beaumont
- Incarnate Word Academy, St. Thomas High and St. Agnes Academy of Houston
- St. Gerard's High, Blessed Sacrament Academy, Providence High, Ursuline Academy, Central Catholic High and Incarnate Word High School of San Antonio

Plays selected range from an adaptation of Anti-

gone, a Greek classic through a cutting from Little Women to Between Dances, a modern theme.

On Saturday evening, mid-festival period, the TWENTIETH CENTURY morality play will be presented by the college for its High School guests. Always out for the novel in approach, the presentation will be done in ARENA STYLE using no props, except a three level mound in the circle. An authority on Arena Staging will give an informative talk on How Arena Style may be Used in High School Classes. After this, there will be a Social. Sister M. Helene Probst is Drama director of the college as well as Regional chairman in this very active area.

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On November 20, the Tri-City Catholic One-Act Drama Festival will again be held. This year Cretin High School of St. Paul will act as host. Brother William, F.S.C., is acting as Festival Chairman. Approximately 10 schools are expected to participate.

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#### THANK YOU!

Our very real appreciation to the many members whose dues have been paid so promptly. Your cooperation in this saves much time and enables us to plan our year's budget with greater assurance and security.

#### ST. LOUIS UNIVERSITY CONDUCTS SUMMER INSTITUTE FOR HIGH SCHOOL STUDENTS

The High School Institute of St. Louis University is a comprehensive course of study covering three weeks of the summer and involves work in all phases of Speech. The Institute for '54 had an enrollment of 50 active students from high schools in the St. Louis area.

Institute classes in theatre included basic instruction in acting, makeup, choral speaking — and each week students presented a program open to the public. These included scenes from SABRINA FAIR and TIME OUT FOR GINGER, a cutting of THE FOUR POSTER, a "playreading" style presentation of THE RIVALS and THE SAUSAGE-MAKER'S INTERLUDE, and complete productions of Barrie's THE OLD LADY SHOWS HER MEDALS and THE SPINNERS by Sr. M. Olive. The final presentation of the Institute was Moliere's THE BOURGEOIS GENTLEMAN in which students exhibited their musical and dancing talents as well their ability to do stylized acting.

One of the happiest results of this year's High School Institute was the enthusiasm aroused among the students regarding membership in C.T.C. At the end of the summer High School Instituturs left the University determined to enliven interest in C.T.C. among fellow students at their respective schools, and to encourage them to reap the benefits of becoming student members this year.

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# HIGH SCHOOL THEATRE

## NOTRE DAME IN '55

"I enjoyed and benefited greatly from the various plays presented; I liked especially the evaluations which follows every production."

"All the workshops were wonderfully interesting."

"The musicals were delightful. I'll never forget that outdoor theatre."

"The demonstration by Theodore Fuchs of his new lighting units was intensely interesting."

"We were very lucky to get to that Convention and I hope I will be able to make the next one. I'll be a senior then."

These were some typical reactions of the 60 high school people from Minnesota who attended the '52 C.T.C. Convention in Denver. On the negative side came this comment from a teenager in Wisconsin:

"Couldn't C.T.C. provide a session to help teens decide whether they really have something on the ball to give to Catholic Theatre?"

Because of that comment, and others similar to it, the planning committee for next June's C.T.C. Convention has arranged special sessions each day for high school students.

The convention will be held on the beautiful Notre Dame campus. There will be workshops and demonstrations designed especially for you teenagers. At the mixers that will end each evening's session you will meet drama students from every corner of the United States. Begin to save your nickels and dimes now so that along about spring you can send in your registration. If you are a student member of C.T.C. your fee for the convention is a low \$8.00 (non-members pay \$12.50). This includes the opening Communion breakfast and the closing banquet, admission to all the work shops, demonstrations and plays for the three days of the convention. Room rates on the Notre Dame Campus are low — \$1.75 per day. Meals will run about \$2.00 a day. Let's see — \$8.00 - \$6.00 \$5.25 — \$19.25 should do it. We strongly urge you to start your plans **at once**. Elect or appoint a Convention Committee in your school which will make the necessary inquiries about transportation, collect registration fees, and work at the details of a well-planned trip so that, come June — you'll be all set to go. Plan now to have your entire drama class

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## DRAMATICS AS YOUR CAREER?

Sister M. Agnese

Providence High School

Clarksville, Indiana

So you are interested in Dramatics? Good. And that does not necessarily mean that you are visualizing your name in lights on Broadway nor Randolph Street. Statistics in a chat like this? Just a few. In 1950, according to an article in the issue, April 28, 1950 of "The Saturday Evening Post" entitled, "The Heck With Broadway," 75,000 full-length plays were produced in high schools and these plays had an audience ranging from 18,000,000 to 25,000,000 persons.

If shows go on, and they must, trained teachers are necessary. Who is the ideal drama teacher? Undoubtedly, the well-balanced and emotionally adjusted individual who has a real love for teaching and working with groups interested in drama. Be certain that the ideal teacher is not the frustrated actor or playwright (almost as pathetic as the disappointed lover) who is just putting in time with the hope of another chance at the professional theatre. Health and the virtue of fortitude must the successful teacher have, for the task is one of the most demanding of time and energy.

As the orchestra leader who plays many instruments has an advantage over the one-horn man, so the drama teacher with extensive artistic ability, a real "feel for the medium" proves most inspiring and helpful. And like the successful business executive the teacher must be able to get along with students, fellow-teachers, and school administrators. Do not overlook the teacher's role of public relations man for the school.

Although your high school training may have been as varied as the steps in a ballet, be grateful for what you have received. Decide on your goal, lunge ahead, reach your goal. Bulwer Lytton wrote: "Every man who observes vigilantly and resolves steadfastly, grows almost unconsciously into genius." A wiser man also wrote: "I can do all things in Him who strengthens me."

Every well organized speech and drama department in our colleges and universities provide adequate programs for preparing students for entrance into the various fields of theatre arts — theatre, motion pictures, radio and television or theatre arts teaching profession. Excellent courses are likewise given in all the speech arts. Do not overlook the

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great field of speech therapy and correction.

If still uncertain about choosing teaching or acting, consider the unusual opportunities in the art of play reading, a la Drama Quartet. How much we owe to Charles Laughton and to Paul Gregory for the revival of the great art of sincere dramatic reading. See the best, hear the best, read the best. If you want more information, it's yours for the asking.

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#### OUR EDITORIAL FACE IS RED!

A very real error crept into print in our last issue. We're sorry because we fear it may cause a difference in the plans of many of our students. In the letter addressed to high school students, read to you by your Drama director or moderator, it was erroneously stated that room rate would be \$1.75 per night. The rate instead will be \$2.50 per night. The difference may seem slight but, multiplied by three nights and then by hundreds of students, it would amount to \$1,000.00 or more. The difference to each student will amount to 75 cents per night (\$2.25 for the three nights) which we sincerely hope will not cause a change in plans.

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#### WANTED —

##### AMBITIOUS HIGH SCHOOL SALESPeOPLE

Last year, the high school members were invited to give very real assistance to the Conference through the sale of Christmas seals. At the same time, this afforded an opportunity to realize some pin-money for themselves for out of every 100 stamps sold (1c each) they were to return 70c and the 30c remainder was theirs. Response was excellent and many asked that they be given the opportunity again this year. Those who became experts and turned in largest accounts stated that "early selling" was the answer. Others stated that "no one will turn down a request that costs only a few cents." So students, send in the attached form and the seals will be sent to you. Here's a chance to make some of that extra money needed for the Notre Dame Convention. Most of all, however, remember that each sheet of 100 seals brings 70c to the treasury. Multiply that by several hundred students and you have given very substantial support to the work of the Conference.

Please send me ..... sheets of stamps.  
I will give my director the \$..... due the  
Conference before January 5, 1955.

Signed .....

Name

Address

City and State

School

School Address and City

#### (NOTRE DAME IN '55 Continued)

present on June 13, 14, and 15 at the big C.T.C. convention at Notre Dame.

A suggestion, if we may? Perhaps your group would like to hold an extra performance of one of their plays to defray some expenses of the trip. Or perhaps there's another and better idea that you have for building funds. Whatever the means, make sure your school has a large delegation to this important and wonderful event.

Catholic University Theatre (Washington, D.C.) opens its season with VOLPONE by Ben Jonson. Performances October 29 to November 13 inclusive.

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#### STUDENT MEMBERSHIPS

High school memberships are coming in at a lively rate. Their ready response to the letter enclosed in last month's issue is typical of their desire to participate in the work of Catholic Theatre.

The earliest response came from Academy of Holy Angels (Minneapolis) where 168 signed up in the first few weeks of school. Incidentally, Sister Charitas, their director, tells us that "more are on the way." Largest response comes from Academy of Our Lady (Longwood) with 191, Our Lady of Mercy (Detroit) where Sister Laurentina has ordered 130, and Providence High School (Chicago) with 122. In total, almost 900 have come in as this is being prepared for press. One very gratifying feature lies in the fact that not only are last year's students renewing membership but, in almost every case, new students are being added to the list.

Though we cite these larger groups, we readily recognize the fact that smaller numbers from other schools represent as much endeavor — perhaps more so — from the students and their directors. We know, too, that 30 from a small school may proportionately indicate more interest than 300 from a very large school. While the numbers give material indication of our students Catholic-action mindedness in this field, the primary goal — the germination and development of fine standards in theatre practice and appreciation among our students — cannot be measured by numbers.

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Send All  
High School News Items  
to  
Anna Helen Reuter  
1050 W. Ardmore Ave.  
Chicago 40, Ill.

## CROSS COUNTRY CIRCUIT

### HIGH SCHOOL

● St. Mary's High School (New Haven, Conn.) will present **SEVEN MIRRORS** on November 19 and 20. Sister Joan of Arc, O.P., is director.

● Providence High School (Chicago) Verse Choir will mark the close of the Marian Year with a program on December 8. An arrangement of **SONG OF THE ROSARY**, written by D. A. Lord, S.J., will be high-lighted by tableaux mirroring the great moments in Our Lady's life, culminating in her Coronation as Queen of Heaven. Therese Marie Cuny is the director.

● Academy of Holy Angels (Minneapolis) had their first dramatic production on October 28 and a second is scheduled for November 4. Presentation included **NECKLACE IS MINE**, **THE HEART OF A CLOWN**, **THE HERITAGE OF WIMPOLE STREET**, and **MUSHROOMS COMING UP**. **THE IVORY CROSS**, a three-act mystery, will be presented by the Seniors in mid-November.

● **STALAG 17** will be presented by the Dauphin Players of St. Louis University High School (St. Louis, Mo.) on November 5 and 6. Quentin Quesnell, S.J. is director.

● St. Francis High School (Sacramento, Calif.) Troubadours, in an endeavor to develop interest and understanding of the CTC, presented **THE MOST IMPORTANT ONE**, by Peggy Sadler for the entire school on Oct. 15. Twenty members are already enrolled in the CTC and more are in the making.

The twenty Freshmen students awaiting membership in the club will perform in a Hallowe'en presentation as part of their Initiation.

A program in honor of Our Lady will close the Marian Year for St. Francis High on October 8.

● On December 3, 4, 5, the Alvernia Choral Readers, Alvernia High School (Chicago), under the direction of Anna Helen Reuter, will present a **MARIAN YEAR TRIBUTE**, written by Sister M. Francis Borgia, O.S.F.

The Glee Club and Ballet will assist the Choral Readers in the production.

There will be a special matinee for the Religious, on Saturday, December 4 at 2 p.m.

### WHERE TO BUY IT

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Dramatic Publishing Co.  
179 N. Michigan Ave., Chicago, Illinois

Theatrical Gelatine Sheets ..... Rosco Laboratories  
363 Hudson Ave., Brooklyn 1, N.Y.

### COLLEGE and UNIVERSITY

● The Campus Players of St. Mary-of-the-Wasatch are presenting Gheon's **ST. ANNE AND THE GOUTY RECTOR** and Natalie White's **SEVEN NUNS AT LAS VEGAS** on November 22. Their Children's Theatre is working on **ALADDIN AND HIS LAMP** and **RAPUNZEL**. Sister M. Phillip is the director.

● **THE FRONT PAGE** was chosen as the opening production of the season at St. Louis University. The four performances in late October were directed by C. B. Gifford. Their next production, December 3, 4, 10 and 11 will be **THE MAD WOMAN OF CHAILLOT** by Girandoux. Alan Hanson is directing this madcap comedy.

● Raven Theatre Guild of St. Benedict's College (Atchison, Kansas) presented Frank Ford's **LUCIFER AT LARGE** in early October. The production was directed by Reverend Bede J. Bradley, O.S.B. Rehearsals are now under way for Hamilton's **ANGEL STREET**, to be presented during November.

● The Mount Masquers of Mt. St. Mary's College (Los Angeles) will present **NINE GIRLS** on November 12, 13 and 14. **OUR TOWN** will be the first of the College's Lab productions.

● Catholic University of America (Washington, D.C.) presents Ben Jonson's comedy **VOLPONE** from October 29 to November 13.

● Clarke College (Dubuque, Iowa) will give an Arena production of **BLITHE SPIRIT** by Noel Coward on November 5 and 7. A matinee has been arranged for the afternoon of November 7. Sister Mary Xavier, B.V.M. is head of the Drama department.

● St. Mary-of-the-Woods College (Indiana) Drama department is presenting students in a series of Television shows entitled **AN ACTRESS PREPARES** over WTHI-TV each Thursday afternoon. The series began October 21 and continues through December 9. Sister Mary Olive, S.P. is director.

● St. Boniface High School (Cold Springs, Minnesota) opened the school year with a home-coming program which took in a cast of 130. The Junior class play **BABY'S NIGHT OUT** was presented in late October. Sister M. Michaela, O.S.B. is the director.

● The Verse Choir of St. Joseph's Academy (Wheeling, West Virginia) contributed to **POET'S POW-WOW** in mid-October. **FOG**, **INDIAN LULLABY**, **BARTER**, **I'M PROUD OF MY DIRTY HANDS**, **HERE COMES JOHNNY APPLESEED**, and **IN BLOSSOM TIME** are a few of the numbers presented on this program which featured the writing and interpretation of Poetry.

### COMMUNITY THEATRE

● Parkside Players Guild (Chicago) opened their season with a production of Fry's **THE LADY NOT FOR BURNING** in late October. Ellen Oliva directed the production.

● Catholic Theatre of Mobile will present **LIFE WITH FATHER** as its November production. Reverend Anthony Zoghby is moderator.

## SUGGESTIONS FOR CHRISTMAS

**BETHLEHEM**, by Laurence Housman. This is the story of the coming of the shepherds and the three kings. The two scenes, running approximately forty-five minutes, suggest a rather formal style of presentation. Verse choir or glee club or both can be used to good effect. Cast of 13 and extras. Written in poetry, production demands time. Most casts will need some extra coaching for interpretation of lines. Published by Baker's Plays.

**THE FRAGRANCE OF MYRHH**, by M. F. Bowles. A miracle occurs in the town of Nazareth and in it, we see reflected the presence of Mary and Joseph on the night of Christ's birth. Dialogue very natural and easy. Action all takes place in one setting — the Inn of Bethlehem. Cast numbers 12 but more can be added. Published by Row-Peterson.

**DREAM TOWARD BETHLEHEM**, by E. H. Donlevy. This is a pageant in which a prince, journeying with his retinue, lies down to rest by the roadside and dreams. The dream foretells the coming of Christ. One scene. Cast of 17 and a choir may be used. Published by Baker's Plays.

**GOOD KING WENCESLAUS**, by Cloyd Head. This is a dramatization of the well-known tale of King Wenceslaus and the beggar. The carol is effectively used as part of the narrative. The theme is treated with a sincerity and sensitivity that makes it an inspiring presentation. 8 M, 6 F and extras. Published by Dramatic Publishing Co.

**DUST OF THE ROAD** by K. S. Goodman. Not the usual type of Christmas play. Grim and tragic in tone, it does, nevertheless, offer a very practical application of the true meaning of Christmas. Peter and Prudence, simple farm folk, are surprised by the entrance of a tramp who reveals himself as a wandering Judas. As Christmas dawns, they find new joy in their honesty.

**ONE NIGHT IN BETHLEHEM**, by Brown and Tinnin. Written in prologue and five scenes, there is beauty and charm in the theme which is simply but convincingly expressed. Production can be elaborate or it can be done with a minimum of props and scenery. The prologue and end of play add a very naive note. Cast 25 plus. Published by Samuel French.

**GO YE TO BETHLEHEM**, by A. Johnson. This is a spoken cantata, excellent for verse choir or as book in hand production. Simplicity and sincerity are the key-words of both preparation and performance. Transitions between scenes may be accomplished by Glee Club, organ, or recorded music. Published by Row-Peterson Co.

**THE EMPTY ROOM**, by Dorothy C. Wilson. The story of a greedy inn-keeper who waits for a prince to add coins to his coffers while the Prince of Peace passes by. The characters are well drawn and interest in the story is well sustained. The cast includes 4 m, 3 f. Action all takes place in the Khan of Bethlehem. Published by Baker's Plays.

We believe most of our readers are familiar with the plays listed below. They have been reviewed in the past and, though not new suggestions, are excellent choices and should certainly be considered.

**THE KING'S JONGLEUR** by Sister M. Donatus. Published by Immaculata College, Immaculata, Pa.

**WHY THE CHIMES RANG** by Elizabeth McFadden. Published by Samuel French.

**CHRISTMAS ON THE VILLAGE SQUARE** by Henri Gheon. Published by Rosary College, River Forest, Ill.

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## LIFE MEMBER

*Members who have been continuously on the rolls of the Conference for three years may become life members by payment of the fee of \$200.00. They will be forever exempt from annual dues, and will have the rights and privileges of members in addition to being published as life members at least once a year.*

In accordance with the above regulation, we wish to state that St. Mary's Academy of Monroe, Michigan holds such a membership. Their reasons for taking out this membership in 1948 are, we feel, worthy of repetition here. At that time, inspired by their zealous and Catholic-action minded director, Sister Margaret Mary, I.H.M., the Chevron Players of '48 and '49 voted to donate the \$200.00 fee as a contribution to the furtherance of Catholic theatre. In sending in the check, Sister wrote: "In doing this we feel a deep sense of satisfaction and gratitude to the dear Lord for having blessed our efforts in this department and for making it possible to do something that will firmly establish our work here, as well as furthering the work of the Conference."

The Conference is indebted to St. Mary's Academy, not only for the monetary contribution but for the kind of faith and generosity that offers inspiration to others.

Honorary life memberships are held by:

Emmet Lavery, Los Angeles, California  
Mrs. Christopher Wyatt, New York, N.Y.  
Margaret M. Passmore, New York, N.Y.  
Sister Mary John, Saint Martin, Ohio

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## PHOTOS FOR NOTRE DAME EXHIBIT

It isn't too early to think about your pictures for the Notre Dame Convention exhibit. You will certainly want your school represented — and represented by a good pictorial display of their activities. Planning your photos while you are rehearsing will not only reveal interesting "shots" but save you the time and effort while the camera-man is waiting. Don't wait till the end of the year and then regret the fact that there wasn't time to get a photo of that "especially good production."

PLAY PRODUCTION WORK SHEET

THE PLAY: The Crucible by Arthur Miller

PUBLISHER: Dramatists Play Service, Inc. 14 East 38th St. N.Y.

TYPE: Serious Drama CHARACTERS: 10 men, 10 women

SYNOPSIS The story takes place in Salem and concerns a young farmer, his wife and a servant girl who maliciously causes the wife's arrest for witchcraft. The farmer brings the girl to court to admit she lied and finds himself also accused, imprisoned and condemned.

EVALUATION The play is one of the few modern dramas that has the true concept of tragedy...evil presented as evil. A mature cast and excellent direction are needed.

STAGING Puritan costumes need not suggest monotony if earthen colors are used instead of black and white. Interesting symbolic use of color, eg. gray for the wife and bright henna for the servant, helps portray the story. Although four sets are required, these need not be realistic. Fragment set pieces made in screen fashion to suggest the locale rather than realistic flats help the audience to concentrate on the play rather than the scenery. Set pieces should be placed before a black or dark blue cyc. The forest scene may be played in space staging using the cyc and a shaft of blue light. The furniture should suggest the period but need not be realistic. The staging could be very expensive but need not be. Pictures of the sets and costumes used at Clarke College are available upon request.

ACTING The roles of John Proctor, his wife Elizabeth and the servant girl, Abigail, require competent actors with the ability to underplay tense emotion. Some cuts in dialogue are required to make the language acceptable on a Catholic stage. Good character actors are needed for Tituba and several of the men's roles. It is necessary that the cast understands the historical background of the Salem witch hunts in order to portray the hysteria prevalent at that time. Restraint is needed in all roles.

MUSIC Mood music before each act is a help in preparing the audience for the scene to come.

REMARKS "THE CRUCIBLE is an opportunity for healthy controversy in theatre. Even among people most intimately concerned with the play there is disagreement as to what the play means. Some argue that it is intended as a sermon on the corruption brought about at any period of history where hysteria is allowed to triumph over reason." THEATRE ARTS, April, 1953.

This play is restricted in those areas where the Theatre Guild American Theatre Society is touring with a production.

Sister Mary Xavier, B.V.M.  
Clarke College  
Dubuque, Iowa

PLAY PRODUCTION WORK SHEET

THE PLAY:	THE CRUCIBLE	BY ARTHUR MILLER
PUBLISHER:	Dramatists Play Service, Inc. 14 East 12th St. N.Y.C. 4	
TYPE:	Serious Drama	
SYNOPSIS:	The story takes place in 1692 and concerns a young lawyer, his wife and a servant girl who are accused of witchcraft. The lawyer is a Puritan, the wife is a Quaker, and the servant girl is a Native American. The play is a tragedy.	
EVALUATION:	The play is one of the few modern dramas that has been produced in America. It is a masterpiece of American drama and is a must for every library.	
STAGING:	The play is a tragedy and is a masterpiece of American drama. It is a must for every library.	
ACTING:	The roles of John Proctor, his wife Elizabeth and the servant girl are available upon request.	
MUSIC:	Good music before each act is a help in preparing the actors for the scene to come.	
REMARKS:	THE CRUCIBLE is an opportunity for realistic expression in theatre. Even among people most intensely concerned with the play there is disagreement as to what the play means. Some argue that it is intended as a drama in the style of the Greek tragedy, while others see it as a study of the human mind. It is allowed to triumph over reason. THE CRUCIBLE, 1953.	
This play is presented in those areas where the United Guild American Theatre Society is working with a production.		
Patricia Mary Foster, P.O. Box 100, New York, N.Y.		

(THE FAMILY OR THE THEATRE Continued)

pleased if Mother can turn out as good a batch of set props as she does biscuits? And why shouldn't Mother brag about the fine job Father did in a character role as much as she does about the bookcase he just built? The theatre is a fine antidote for fatigue — the usual occupational fatigue of homemakers. It puts new spirit and new interest in everybody's life. The whole family becomes imbued with the enthusiasm eventually.

The family is a very valuable asset to a theatre group. By their very embrace of it they can take part in the promotion of good theatre, thereby reflecting upon the kind of entertainment a family should be offered. This leads to the most important part of theatre. It is much more than just fun or release from routine or boredom. It is the object of personal sanctification. It is too little spoken of, this subject of personal sanctification through the medium of theatre, yet it is one of the most powerful means. It is also a most direct and forceful method of Catholic Action. Just think how tremendous a thing it would be if every family became so theatre conscious that "good" theatre became a **real** demand!

Now don't think this business of show business is a cinch and all you need is consent and rosy promises to make it work. The road to opening night is exquisitely paved with good intentions. There are moments in between the first rehearsal and the first performance when the whole thing seems like sheer madness. You will wonder why you ever agreed to such a monstrous task. Especially when, in the case of the Mother, for example, the only half hour vacant in the whole day to learn your lines must be used washing cough syrup off the walls, or, in the case of the Father, the night of early rehearsal is just the night that happens to be Mother's night out too! Then the baby sitter doesn't show up on time and there is only one car! Just about then you wish you had taken up chess.

However, there are the quiet moments too — when Mother has coffee ready after rehearsal and Father comes home bursting with enthusiasm for the play. They talk things over and plan again about chores and learning lines or just talk "theatre talk." Then is when the glow settles on the whole idea. Rare moments, but precious ones between two really adult people who are considerate of each other; who enjoy going out of their way if for no other reason than making each other happy. Oftentimes it lasts until opening night. Then, when the curtain goes up and the play begins, whether you are in the audience or behind the foots, the glow spreads in both directions. (Who said that relatives aren't audience?)

This, in some cases, however, is not possible. When there is objection of one member of the family, or if there is only envy and a feeling of being left out, then it is always a very foolish mistake to become involved at all. No forces outside the home are worth the wedge that might be created within it.

**"JUST BETWEEN US"**

*"May I tell you how much I enjoy the Bulletin. I realize that this is just one of the many fine things accomplished . . ."*

*Sister M. Janet, O.S.B.*

Editor's Note: Sister Janet's expression of praise is one of many received by our members, and the words of encouragement are appreciated by the members of the Board and all who are working toward improvement in Conference service.

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*"Does anyone know where I can secure a copy of CUP OF TREMBLING? I'm very anxious to produce this play."*

*Sister M. Alice*

CUP OF TREMBLING used to be in the CTC library but was lost "on loan." Perhaps someone has a stray copy that would not only convenience Sister M. Alice but would make the play again available for the Conference membership.

\* \* \*

*"We are eager to know the program of the Convention. Who will appear as speakers and what phases of theatre will be dealt with?"*

*J. R. L.*

The entire program has been planned and a large proportion of those who will speak or demonstrate have already accepted. However, until all details are worked out and until the Committee is certain of all participating on the program, names will be withheld. We are doing this in the interest of the members who, we feel, have a right to know exactly and definitely what that program will be before they attend rather than to receive one program in advertising and another in substance.

\* \* \*

*"We missed the High School section in the October issue. How come?"*

*Joni Thomas (Minneapolis)*

Few high schools had their membership lists in before October 1st. It seemed wiser to defer the high school articles until November so none would miss them.

\* \* \*

*"Are we ever going to have a 'Show-case Theatre'? I recall that we discussed such a project many years ago . . ."*

*Mo. K.*

It's been the dream and hope of many. How soon? Suggestions and ideas from others may provide the key to an answer.

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For then there is no glow at all — only the harsh glare of criticism and misunderstanding. The family suffers. The cast suffers. The entire organization becomes affected. The worthy purpose of Catholic Theatre is no longer a worthy purpose.

## THE WELCOME MAT

- St. Patrick's High School  
Parsons, Kansas  
Sister Celeste, C.S.J.
- Mount Saint Joseph Academy  
Augusta, Georgia  
Sister Marie Celine, C.S.J.
- Sister Frances Solano, C.D.P.  
Ponca City, Oklahoma
- Rev. R. J. Doherty  
Pittsburgh, Pa.
- Bishop Hogan High School  
Kansas City, Missouri  
Sister Agnes Virginia
- Maria High School  
Chicago, Illinois  
Sister M. Augusta
- Saint Joseph Academy  
Tucson, Arizona  
Sister Helen Bertille
- Saint Joseph High School  
Huntington, West Virginia  
Sister Anne Regina
- Catholic Youth Org.  
New York, N. Y.
- Rev. R. F. Grady, S.J.  
University of Scranton  
Scranton, Pennsylvania
- The DuBourgian Footlights Club  
St. Louis, Missouri  
Sister M. Celestine, C.P.P.S.
- The Creighton Prep Masquers  
Creighton U High School  
Omaha, Nebraska  
Rev. Robt. Neenan, S.J.
- Holy Family High School  
Denver, Colorado  
Sister Mary Victor
- Pygmalion Productions  
New York, N. Y.  
Bernard Falvey
- St. Mary's Academy  
Prairie-du-Chien, Wisconsin  
Sister M. Lenore
- Sister M. Leola, B.V.M.  
Mundelein College  
Chicago, Illinois
- Sister Mary Loyola  
Kenmore, New York
- Providence High School  
Clarkesville, Indiana  
Sister M. Agnese
- Holy Family High School  
Canute, Oklahoma  
Sister Ambrosine
- Presentation Academy  
Louisville, Kentucky  
Director: Sister Mary Andrea
- Our Lady of Angels Academy  
Clinton, Iowa  
Director: Sister Mary Catherine Ann
- Xavier High Players  
St. Louis, Missouri  
Director: Sister Mary Jeanine
- The Footlight Christophers  
Maria High School  
Stevens Point, Wisconsin
- Chapel Players of St. John's University  
Brooklyn, New York  
Director: Rev. Lawrence Lonergan
- Cotter High School  
Winona, Minnesota  
Sister M. Johnita
- Sister M. Vera  
St. John's Academy  
Jamestown, North Dakota
- The Eymard Players  
St. Jean Baptiste Church  
New York, N. Y.
- Marian Dramatic Club  
Allentown, Pennsylvania  
Sister M. Eileen
- St. Mary's High School  
Phoenix, Arizona  
Director: Sr. M. Virgila, C. PP.S.
- Immaculate Heart High School  
Los Angeles, California
- The Geneseans  
Our Lady of the Angels Academy  
Enfield, Connecticut  
Director: Sr. M. Laurette, C.S.S.F.
- Heeland Catholic High School  
Sioux City, Iowa  
Director: Inez Osborn
- Mask and Rapier Society of  
Loyola College Theatre  
Baltimore, Maryland  
Director: John Tolad
- St. Peter's High School Dramatic Club  
Westernport, Maryland  
Director, Sister Mary Paul
- St. Benedict's High School  
St. Joseph, Minnesota  
Principal: Sister Mary Anthony, O.S.B.
- The Dauphin Players of  
St. Louis University High School  
St. Louis, Missouri  
Director: Mr. Quentin Quesnell, S.J.
- Jerry Lynn  
New York, New York
- Viterbo College  
LaCrosse, Wisconsin  
Director: Sr. M. Celestine
- Sister M. Emeric  
Cathedral High School  
Superior, Wisconsin
- The Marian Players  
Portland, Oregon  
Secretary: Mrs. Helen Webb
- DePadua High School  
Ashland, Wisconsin  
Director: Sister Margaret Mary

Holy Angels Academy  
Buffalo, New York

Sister M. Anacleto, O.P.  
St. Catherine's High School  
Racine, Wisconsin

Saint Luke High School  
Plain, Wisconsin  
Director: Sister Mary Honora, O.P.

Catholic Youth Council  
Buffalo, New York  
Rev. Msgr. Maurice Woulfe,  
Diocesan Youth Director

Sister Christine  
St. Frederick School  
Pontiac, Michigan

Sacred Heart School  
Dearborn, Michigan  
Director: Sister Marie Catherine

St. Mary High School  
Mount Clemens, Michigan  
Director: Sister Ann Patricia

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### MEMBERSHIP DRIVE

Our membership drive, begun last year under the able chairmanship of Dr. Ted DeLay (Loyola University of Los Angeles) is continuing to work with marked success. The plan of operation has reached a point where it needs greater concentration in each area. For that reason, we are anxious to have a representative in each state who will take over the responsibility of sending out literature to the Drama groups of that state not already in CTC. Could you, perhaps, assist in this work? Since most of it is routine work, it may require only supervision of some of your students who could do the actual work. If you can, would you contact either the secretarial office or write direct to Dr. DeLay at 7101 West 80th Street, Los Angeles. Your assistance will be greatly appreciated.

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### THEATRICAL STAGE SUPPLIES

CINABEX — New plastic gelatine. 25c for sample color chart.

SKINCOTE — New protective cream for those who break out from make-up.

STAGE AND COSTUME FABRICS — We have just added a complete line of Scenery Muslins, Velours for Curtains, Jewel Cloths, etc.

NEW CATALOG SENT FREE ON REQUEST  
TO SCHOOLS AND ORGANIZATIONS

### PARAMOUNT COSMETICS & THEATRICAL MAKE-UP

242 W. 27 St., N.Y.C. 1, N.Y.

### GEORGE AND MALACHY ON TV

We hope your TV dials have been picking up "Uncle George and Uncle Malachy" on The Catholic Hour. These successful comedies, adapted for TV by the author, Rev. Urban Nagle, O.P., former producer and director of the Blackfriars Theatre in New York, are one of the most entertaining and cleverly informative series ever produced by the National Council of Catholic Men. George and Malachy are two characters of Father's New England boyhood who are always arguing about religion. The series features discussion on Revelation, the problem of Evil, and Catholic Education. Check on the time for this telecast in your area. To miss it is to miss a delightful and profitable half-hour.

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"When I was a little girl I remember I was crazy about theatre. I used to save up my pennies for a show and get there long before the doors opened, so I could sit in the 1st row of the gallery. The band tuning up; the thrill of the first curtain were ecstasy to me . . . but then all too soon, the show would be almost over, and I'd feel a strange sadness. Even the spotlight didn't seem so bright as it was in the beginning. So life seemed always to be saying 'Goodbye, goodbye to childhood, to joys, to loved ones, to life itself.' I couldn't believe we were made only for this. I felt so fiercely that this couldn't be all. I wanted to be able to look ahead to a life where there would be no more saying goodbye. That's why Faith means so much to me. It says 'Lift up your hearts'."

From "Tinker's Dam"



When ordering from our advertisers, be sure to mention Catholic Theatre Conference.

## BROADWAY IN REVIEW

**MIDSUMMER NIGHT'S DREAM** — Mingling of the Old Vic with the Sadler Wells Ballet results in Robert Helpman's Oberon dominating the stage where the fairies in classic ballet are graced with the lovely Moira Shearer as an inaudible Titania. The Court is presented in high baroque elegance; the lovers are spirited, only the clowns miss fire. Mendelssohn's score is played by a large orchestra. Full of visual beauty.

**DEAR CHARLES** — A comedy which failed in 1931 and again in 1944 now returns via Paris and London with Tallulah Bankhead administering a blood transfusion. **Dear Charles** lacks morals and wit. Its only excuse is Tallulah.

**ALL SUMMER LONG** — And its a very long summer as pictured in Robert Anderson's play in which a boy of twelve and his crippled older brother try to save the old family home from the encroaching river. Family wrangles occupy nine scenes. Both boys excellent.

**RECLINING FIGURE** — As a welcome divergence from usual subjects for comedy, here is a famous and eccentric art collector confronted by a young and unusually honest art dealer, who has just found a lost Renoir. Most amusing characters and situations and good lines.

**THE BOY FRIEND** — Really delightful musical satire of the '20's with Charlestons and waltz songs and an artless heroine who wins everyone's sympathy. The staging is as clever as can be. New York loves it as much as London does.

**THE CLANDESTINE MARRIAGE** — Not seen here since 1763, this pleasant comedy by Garrick is charmingly staged at the Provincetown Play house where its wit seems as timely as ever.

Mrs. C. Wyatt

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### PLEASE REMEMBER

When sending in your order for plays, please mention that your selection has been made (if such is the case) through CTC suggestion. Publishers are anxious to know to what extent our Conference suggestions help their sales and we, in turn, are benefited by such recognition.

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### PLEASE EXCUSE

The name of Sister M. Angelita, B.V.M. (Davenport, Iowa) was omitted from the list of those who attended the AETA convention in late August. Sister was not only present but attended to many of the details that brought CTC members together and presided at a Convention-planning committee meeting with regional chairman.

## ADDITIONS TO LIBRARY

**DAYS ACCOMPLISHED** — Helen Campbell. This is the account of Mary's days preceding the birth of Christ. The play in MSS form is based on "THE MYSTICAL CITY OF GOD," by the Venerable Mary of Jesus of Agreda, translated by Fiscar Marison. 4 scenes.

**SEVEN NUNS AT LAS VEGAS** — Natalie White. This 2-act farce, presented during the summer at Notre Dame University, is reviewed elsewhere in this issue. The play should be extremely popular, especially with directors who are looking for an all-female cast production.

**ZOE**. This is the three-act play written and successfully produced by the Catholic Theatre Guild of Mobile, Alabama. The action all takes place in the home of Catherine Laboure in the early years of the 19th century.

The story of her vocation is interestingly told — the characters well drawn, and situations convincingly build to climax. Cast numbers 24.

We are indebted to the Catholic Theatre Guild of Mobile and its moderator, Father A. Zoghby, for making a copy of this play available to Conference members.

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## NEW PLAY

We note that **THE STRONG ARE LONELY** has been published by Samuel French Publishing Co. This play is one that directors of Catholic boys' groups will most certainly want to consider. It is the first play from the pen of the famous Fritz Hochwalder. Written in a refugee labor camp, produced in various cities in Europe, the play was directed here by Margaret Webster and the adaptation from the French version translated by Eva Le Gallienne. The play concerns the Jesuits of 1767 and their care of the native Indians. The Father Provincial is torn by the conflict between his vows and his convictions. When he yields to the former, violence is the result and the priest himself is mortally wounded. The cast calls for 20 males and extras if desired.

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## NEW C.T.C. BROCHURE

A new CTC brochure has just been printed. Along with pictures of high-school, college, and university productions, it states aims and history of the Conference and describes types of membership. If you would like some to mail to prospective members, we'll be glad to send them on to you. If you prefer that we mail them, just send us the names and addresses and we'll do the rest.

